

"The Marriage of Figaro" Revived at the Metropolitan Opera-House

Sembrich and Eames Gloriously Preserve the Mozart Traditions—Geraldine Farrar a Fascinating Cherubino—Opera Well Cast.

BY SYLVESTER RAWLING.

A REVIVAL of "The Marriage of Figaro" at the Metropolitan Opera-House last night, after three years of neglect, furnished one of the most delightful entertainments of the present opera season. The audience overflowed in every part of the house. Gustav Mahler conducted with splendid authority. His chair was raised until he was in full view, and he himself played the clavier accompaniments. These were produced by means of a transformed piano. Two of the principal singers were the best living exemplars of the Mozart style and method. There was no one in the cast that was not acceptable, even though some of the characters were foreign to tradition. The scenery and the costumes were appropriate and artistic. The dance in the third act was pretty and captivating. Frequent ripples of laughter, a sustained men of humorous appreciation, and hearty applause after each act, showed how keenly the performance was enjoyed.

Sembrich's Fine Susanna.
Sembrich, as Susanna, the bride of Figaro, easily carried off first honors. She was astonishingly youthful in appearance and she sang in a manner truly ravishing. Her voice had all its old lucidity. She was arch, piquant, gay and mischievous. By her laughing-to-be forgotten air of bel canto was nobly maintained, while she imparted to the old-fashioned comedy a touch of realism that made one overlook its trivialities and forget its artificiality. Eames, as the Countess, fitted admirably into the setting. She, too, knows and understands her Mozart and worthily sustains the traditions. She was a lovely vision as the curtain rose upon the second act, recalling the famous picture of her by Sargent. Not in good voice at the beginning, her first aria, the "Porzi amor," being pronounced flat, she improved steadily. The love scene she sang entrancingly. In the latter duet with Sembrich she was admirable. This was the gem of the performance and Mahler, breaking the rule, permitted a repetition of it in response to a vociferous demand. By tearing up the first letter as if it were unsatisfactory, the pair of singers maintained the illusion.

Farrar a Lovely Girl-Boy.
Geraldine Farrar made a lovely girl-boy Cherubino, in rich, well-tailored clothes and agile, vivacious mood, but she overacted, as she always does. There was never a moment, not even when demurely and picturesquely posed in the chair, that she was in repose. Her singing, while it lacked the mood so faithfully observed by Sembrich and Eames, had a not-to-be-denied charm of its own. Her "Voche" arias were heartily applauded. Eames, as Figaro, made a better impression than in anything else he has done. Good-looking, lithe and gay, he frolicked through the part and sang well from the "Saporo, saporo," to the advice to men who take pride in their wives. Scotti was a handsome Count and was in good voice.

Marie Mattfeld, as Marcelina, Isabelle L'Huillier, as Barbarina, Patricia, as Dr. Bartolo, Reiss, as Basilio, Annan, as the Gardener, and Teuchi, as the Justice, were acceptable. A special word is due Leonora Sparkes and Lilla Snelling for their part in the third act, which was sung attractively. Miss Snelling, it is understood, was taken from a neighboring church choir to make her operatic debut in this number.

TETRAZZINI AGAIN CHARM.

BIG MANHATTAN AUDIENCE.
It was a so-called "triple bill." And a large audience braved a small blizzard to be at the Manhattan Opera-House last night. The first of the operatic triplets was "Crispino e la Comare." In other words, Tetrazzini, for the coloratura empress dominated the quasi-comic Ricci opera, making a lack of the whole affair, rewarding the audience with an avalanche of opulent high notes, a wholesale rump, and an encore of the second act aria. A laugh from one of the boxes so convulsed her that she laughed back for a full half minute. It delayed the action, but everybody liked it. Her Annetta was fully voice comedy, and she was in superb form.

The second "feature" of the triple bill was the singing by Tetrazzini of the diabolical variations on "The Carnival of Venice." Here the famous ultra-high notes and other vocal causticities of the diva were again applauded with a "his" sprinkled enthusiasm, from orchestra to gallery. She had to repeat it. The evening closed with "Pagliacci."

"MONNA VANNA" IS SUNG AT PARIS GRAND OPERA.

Maeterlinck Loses His Fight to Have His Opera Reserved for His Wife to Appear In.

PARIS, Jan. 14.—"Monna Vanna," the libretto by Maurice Maeterlinck and the music by Henri Février, was produced at the Grand Opera last night and is generally regarded as the best new work given there in some years. M. Février was accorded an ovation. The libretto follows closely the text of Maeterlinck's play, "Monna Vanna," with such cuts as were necessitated by exigencies of time in its portrayal. This, however, M. Février on the whole did skillfully.

Considerable interest centered in the production of the opera on account of the situation. Maeterlinck and Maeterlinck strongly opposed bringing it out at the Grand Opera House, considering that it was more suitable for the Opera Comique. He therefore applied for a court order restraining Andre Messager, director of the Grand Opera House, from producing it. The court judgment against him was rendered last week.

Maeterlinck wanted his wife, Georgette Leblond, the star of the Opera Comique, to sing the principal part in "Monna Vanna," asserting that he wrote it purposely for her. The first time cast for the part by the directors of the Grand Opera, was Mlle. Lucienne Breval.

MELBA SAYS AU REVOIR.

Madame Nellie Melba sailed yesterday for Liverpool on the Campania. She expressed her gratification at the treatment accorded her by her audience at the Manhattan Opera-House. She said she was in London, Feb. 4 for the benefit of the earthquake sufferers. "I am not leaving America for good," said Madame Melba. "My heart is here, and my intention is to make my home in this country ultimately. I expect to do so in two years."

SCHMEDES TOO ILL TO SAIL.

Ernst Schmeides, the German tenor, who completed his engagement at the Metropolitan Opera House on Saturday last, was to have sailed yesterday on the Campania, to take up his regular work in Vienna. Illness prevented his departure. Last night he was reported to be much improved, and expects to be able to sail on the 16th.

PEROXIDE WIG HER DISGUISE.

BALTIMORE, Jan. 14.—Stella Hopkins, "The Lady of the Peroxide Wig," was sent to the penitentiary for the second time by Judge Wright yesterday for larceny. She was indicted when arrested because she had committed the robbery, while anybody could see that she was a brute.

KEIR HARDIE DINED.

Keir Hardie, the labor leader in the British Parliament, was the guest of honor at a dinner given at the home of Edmond Kelly, No. 115 Second avenue, yesterday. Others present were labor leaders Albert Ashman, Benjamin Langer, William A. Cookley, Frank A. Byrne and Robert Erskine Ely, of the Ohio Forum.

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